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PURDUE SEMINAR



NATIONAL SQUARE AND ROUND DANCE LEADERSHIP TRAINING PROGRAM

AUGUST 23, 24, 25, 26, 27, 1966
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MEMORIAL CENTER
LAFAYETTE, INDIANA

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*Shirley and Bruce Johnson
Santa Barbara, California*

PROGRAM

Purdue Seminar's program emphasis is on leadership. While at the Purdue Seminar you will be able to develop your potential as a leader in the square and round dance movement.

Seminar sessions are scheduled on improving calling and teaching abilities and techniques, developing social recreation skills, formulating theories of calling and teaching, and developing a philosophy of square dancing.

Specific topics to be discussed include: programming for clubs; use of material—old, new, how much; progressive teaching methods of square dancing; functions of associations; and professional approach in the square dance activity.

Workshops in square and round dancing are held each day. There is plenty of dancing for all during the evening programs. A special Saturday night jamboree is scheduled as a special treat Aug. 27.

FACILITIES

All Seminar activities are held in the Purdue Memorial Center and Memorial Union. You dance, eat, sleep, and learn in two adjoining air-conditioned buildings. Everything is under one roof.

REGISTRATION

The registration fees may be paid in advance or at the registration desk. Please complete the attached registration form and mail in advance in order that adequate arrangements can be made. If unable to attend, registration fee will be refunded upon request.

LODGING

Rooms are available at the Union Club in the Purdue Memorial Union (adjacent to the Purdue Memorial Center) at a daily rate of \$6 and \$7.50, single; \$9 and \$10, twin. For reservations write directly to the Union Club, Purdue University, Lafayette, Indiana 47907. Accommodations are also available at reasonable rates at hotels and motels in the vicinity. Reservations should be made as far in advance as possible by contacting directly the hotel or motel of your choice.

Meals will be available in the Purdue Memorial Union and at local restaurants at reasonable prices.

FEES

Tuition is \$30.00 per person for adults. This fee includes all Seminar activities for the five days—dancing, discussions, after parties, and the Saturday night jamboree.



Purdue's ultra modern Memorial Union will be the site of the 1966 Seminar. All facilities, including housing, dancing, restaurants, and meeting rooms, will be under one roof.



Participants of the first Purdue Seminar held in 1965.



The expansive Lafayette, Ind. campus of Purdue University will welcome Seminar guests.

**FOR ADDITIONAL
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Division of Conferences
and Continuation Services
Purdue University
Memorial Center
Lafayette, Indiana

Phone: Area Code 317 — 92-2533

TRANSPORTATION

Air transportation is provided by Lake Central Airlines, which schedules frequent daily flights to and from both Chicago and Indianapolis. The three railroads serving the area are the New York Central, Monon, and Wabash. Three inter-city bus lines provide transportation service to other cities, and motorists can reach Lafayette via U.S. Highway 52 or Indiana Highways 25, 26, 43, and 38.

PARKING

Conference guest parking is available in a 627 car parking garage located opposite the east entrance to the Purdue Memorial Union where daily rates apply. A metered lot on South Grant Street opposite the east entrance to the Graduate House is available to visitors at a rate of 25 cents per six hour period.

Additional parking is available in a city parking lot, two blocks east of the Purdue Memorial Center on State Street. The south portion of this lot is metered for parking at a daily rate of 25 cents.

REGISTRATION FORM

National Square and Round Dance Leadership Training Program
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Room 110, Memorial Center
Purdue University, Lafayette, Indiana

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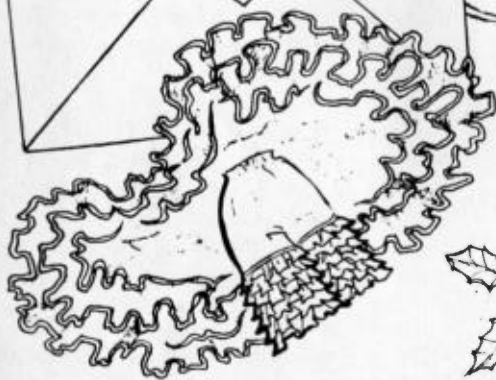
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ARDEN JOHNSON

NATIONAL SQUARE DANCE ASSOCIATION

“ *Let's make square dancing - -
- - - of the People
- - - by the People
- - - for the People.* ”

These are the words of Arden Johnson, President Pro-Tem of the new NATIONAL SQUARE DANCE ASSOCIATION,* a man whose professional background in dancing and recreation singles him out as the outstanding choice to lead this exciting new movement in square dancing during its first year.

“We need some new ideas and a new stimulus to bring square dancing before the public again and to create new interest in the movement.

“The goals of the National Association are to promote square dancing,

to unite the square dance movement, to help local, state, and regional associations function more effectively, and to analyze material.

“We will have an annual get together where people will have a voice in the conduct of square dancing on a national basis. In the past, people have not had a chance to voice their opinions. This organization will give them that chance.

“The first year we'll try to get many people as enthusiastic about the objectives of the Association as we are. We will offer Charter Memberships until next June 15, when our first Annual Meeting will take place at Purdue.

“We hope that we can recruit at

*National Square Dance Association, 25 E. Chestnut St., Chicago, Ill. 60611 - Phone A.C. 312 - 642-2901.

least 50,000 square dancers as Charter Members of the NSDA before June 15, 1966. This money will be used to provide national publicity for square dancing and to help build our Association. A feature article in Look or Life would be important in creating a desirable and more accurate image of our hobby.

"The long range goals of the NSDA also include leadership training, square dance surveys, and research."

To these long range objectives and to the immediate needs of the National Square Dance Association, Arden Johnson has consented to devote the next year on a voluntary basis.

Arden first met western square dancing 17 years ago while an undergraduate in recreation at the University of Minnesota. He began calling almost as soon as he learned to dance. His pursuit of a career in recreation was interrupted by a call to duty in Korea as a Special Services Officer. Arden took dancing with him, even to the Orient, and in Japanese too!

Shortly after he returned to Minnesota as a recreation superintendent, Arden was elected President of the Minnesota Federation (1953) and helped organize the Swing Masters, Minnesota's callers association. Following a position as a dance/recreation teacher at UCLA from 1955 to 1959 (during which time he helped develop the four year dance curriculum now used at UCLA), he accepted his current position as Assistant Professor of Recreation at Purdue University, Lafayette, Ind.

As part of the Purdue recreation program, Arden now teaches a class

in rhythemics for prospective teachers, a course in which students learn the basics of teaching and calling square dances. This year Arden has taken a leave of absence from Purdue to complete work on his Ph.D. in recreation.

Arden feels that research is becoming more and more an important part of the square dance activity.

"We need research in square dancing to show the values of our hobby on the lives of people who participate. Research will help us move forward in determining how we can draw more people into our activity."

His concern for the need for adequate leadership in the square dance movement brought Arden to confer with Arvid Olson of AMERICAN SQUARES during the summer of 1964 about the possibility of running a leadership training seminar at Purdue. Their combined efforts resulted in the success of the first National Square and Round Dance Leadership Training Program conducted at Purdue last August. Another such Seminar, spanning five days, is planned for Aug. 23-27, 1966.

His professional and practical backgrounds in square dancing and recreation have given Arden a keen interest in the concept of a National Square Dance Association.

His task is immense. It can only be accomplished by everyone working together for more and better square dancing for years to come. As Arden puts it, "Let's change the punctuation from Square Dancing? to Square Dancing!!!!" ■

SQUARES SQUARES

AND
OR

ROUNDS? ROUNDS?

by PETE AND DON HICKMAN
Amarillo, Texas

DURING the five years we have been square and round dancing, we've noticed that there are very few square dancers who continue in the activity for longer than two years. Only a few are satisfied with *just* square dancing after this time. Those dancers who do remain in square dancing become interested in something more. The husband is a fledgling caller, they are active in club and/or association work, or they are turning to another related interest such as round dancing. Just think a minute. How many couples do you know who do not fit into this pattern?

Everyone can't call, or be a club officer, or round dance, but everyone can try at least one of these choices. There is probably more room in round dancing than in either of the other activities.

Few people will disagree with the idea that round dancing makes a person a *better* square dancer. In round dancing, the emphasis is on *dancing*, which includes rhythm patterns and timing which are important to the enjoyment of any form of dancing, including square dancing.

You will notice that in areas where round dancing is popular, there is

smoother square dancing and less hopping, kicking, and twirling that detract from the actual dancing. A limited amount of these things can be done for fun, but an entire night of such antics can be tiring. Our point is that round dancing allows more people to enjoy square dancing *longer*.

We are strong supporters of round dancing and of keeping the square and round dance movements integrated. For just as rounds add to the enjoyment of square dancing, so do squares provide a closer association with more people for more relaxed dancing.

In our area, as in many others, we are dependent on square dancing as a source of our round dancers. Approximately 80 to 90 per cent of the dancers in our round dance basics classes come from the square dance floor. They are interested in round dancing to further their enjoyment of square dancing. For this reason, we try to persuade our non-dancing friends to learn to square dance first and then try round dancing. We are also continually building a fire under our non-square dancing round dancers to interest them in square dancing.

Because the majority of our round dancers come from square dancing, we must do as much as we can to attract more square dancers into our movement. Standing back and trying to look at the situation objectively, we are afraid that we round dancers are our own worst enemies. Why?

First, we sometimes insist on doing the latest and most difficult rounds at our square dance clubs or association dances. This automatically restricts the floor to only a few enthusiastic round dancers. The non-round dancer, after seeing the difficult routines, says to himself, "Boy, I could never learn that. Round dancing is not for me."

Second, only when non-round dancers see a large number of round dancers on the floor do they begin to think, "If that many people enjoy round dancing, maybe I'm missing something."

Third, we round dancers tend to form our own cliques. We sometimes assume a "we're better than you" attitude toward non-round dancers. Non-round dancers cannot help but look upon us as unfriendly.

Since it is so easy for us to damage our round dance activity because of our attitudes, here is what we can do to promote round dancing.

First of all, let's leave our advanced, new rounds to be programmed at our eager beaver round dance clubs. At square dances, let's do the rounds that will get the most dancers up on the floor, like Lonesome Two-Step, Fraulein, and even easier routines like Left Footers One-Step. We leaders should teach our round dancers to do these easier numbers so we don't give an impression that we are too good to dance even the simplest routines.

Next, let's dance with everyone we possibly can. Split the dances up. Dance with square dancers as well as round dancers.

Finally, let's avoid round dancer cliques. Cliques are not healthy in

any movement. Also, if round dancer cliques are non-existent, we will not so easily assume a "holier than thou" attitude.

If some of these ideas sound familiar, it could be because you have heard some of them before. Our philosophy comes from being fortunate enough to attend festivals, institutes, and gab sessions with people like the Manning Smiths, Frank Hamiltons, Charlies Proctors, Ed Gilmore, and Ray Smith. All of these leaders have contributed to our philosophy which we think will add many years to our enjoyment of square and round dancing. ■



Pete and Don Hickman have served as president of the Texas Panhandle Association and are now officers of the Texas Round Dance Teachers. This year they staffed a Smith Brothers Institute and a Lighted Lantern session. Their first record is on the Belco label, Night Train.



Plush headquarters for the annual Squarama vacations—Boyne Highlands Resort near Harbor Springs, Mich.

AMERICAN SQUARES Shines
Its Vacation Spotlight On —

BOYNE HIGHLANDS - SQUARAMA

THE SKI BUFFS who are faithful winter vacationers at the plush Boyne Highlands Resort near Harbor Springs, Mich. would never recognize their snowy haunt during the summer time. That's when Detroit's Dave Taylor turns the Highlands into Squarama headquarters for eight weeks of square and round dancing to a top national staff.

The Boyne Squarama vacations, which will be in their seventh year in 1966, are some of the fastest growing square dance institutes in the country. One major reason for their immense popularity (many weeks sell out months in advance) is the outstanding staff each week.

The 1966 Boyne Squarama vacations will feature during various weeks Bob Fisk, Singin' Sam Mitchell, Lee Helsel, John Hendron, Al Brundage, Bob Page, Johnny LeClair, Jack May, Chuck Raley, Bruce Johnson, Jerry Haag, Willard Orlich, the Jack Stapletons, the Paul Merolas, the Jules Billards, the Wayne Wylies, the

LeVerne Reillys, and Eddie Palmquist and Sally Cochran. Dave Taylor joins the calling staff for each of the eight weeks. Round dance programs are under the direction of Na and Jack Stapleton.

Each caller on the Squarama staff calls the entire program one evening of the week he attends. All staffers participate in the programs of the first and last night of each week.

A special feature of the Squarama program is the inclusion in the annual schedule of several weeks designed especially for callers. This year three of these special weeks are planned, each with a specific emphasis.

Choreography will get hashed and re-hashed the week of July 10-15. Club callers will get assistance with their programs plus pointers on music and timing the week of July 17-22. And Aug. 21-26 will be devoted to new callers and those with a minimum of experience.

A highlight of the Boyne schedule

for round dancers will be Aug. 14-19 when Eddie Palmquist and Sally Cochran conduct workshops in Latin rhythms and basics. Lee Helsel will also conduct panels in leadership training the same week.

The elaborate Highlands has been the home of Squarama for only the past three years. The first Squarama was actually an Aquarama, held on a boat near Detroit. When Dave and the Stapletons first launched the sailing square dances they had no idea they would become so popular.

With the idea of up-grading square dancing and providing the finest facilities available for Squarama, they moved their headquarters to the

Boyne Mountain Resort in 1960. Three weeks were scheduled, and for the succeeding three years, every session was a sellout.

When the Boyne Mountain management decided to build a larger and more luxurious resort, they included a square dance hall specifically for Squarama. By 1964 the Squarama vacations at the Highlands had been expanded to six weeks, and finally in 1965 to eight.

Reservations for all the Squarama weeks in 1966 are now open. Color brochures and additional information are available on request by writing: Squarama, P.O. Box 5183, Grosse Pointe, Mich. ■

This smiling group joined the fun of a Squarama week during the summer of 1965. In the front row are (l. to r.) Angie and Dave Taylor, Na Stapleton, Betty and Singin' Sam Mitchell, and John Hendron.



EDITOR'S NOTE: *Opinions expressed in this article are not those of the editor, staff writers, typists, proof readers, or janitor at AMERICAN SQUARES. Neither are they those of the author who claims he found them in a forlorn cow pasture. Seriously, this narrative is based on the actual impressions of an ill-advised, one-time square dancer as told to Stan Burdick. Beneath the surface humor lies a serious question or two for all of us.*

HOW TO WIN AT SQUARE DANCING

By **A Novice Who Lost**
As Told To
STAN BURDICK



In the title I am boldly jumping to an assumption that square dancing these days is somewhat a contest, like chess, poker, or Indian Pomowangan. I haven't concluded whether it's more a contest between callers and dancers, dancers and dancers, or both forces allied to defeat me, personally.

My assumption is based on a recent western club square dance to which I was drawn. The affair had some initial appeal, I admit, with all its gurglygluk noise and swirling waves of people, ebbing and flowing. Besides, my wife had set my rudder in its direction, and there was no turning back.

The dance was in progress when we arrived. It looked like a Chinese fire drill. There was a blur of color, people, skirts, and petticoats. Everybody seemed intent on where they were going, although they were just running short laps in all directions to return to the starting line-up.

The caller told them to peel off, spread the wheel, split chain thru, and cut the mustard. I decided it takes the maneuverability of a gazelle to execute some of those movements. I speak as one who was weaned on duck for the oyster back in the crank 'n bucket days.

In we went, as there seemed to be a brief cease-fire agreement. The men all mopped their brows with white truce towels.

I nudged my wife to go for the middle of the hall, figuring there is a calm in the center of a hurricane that usually affords a measure of safety. I also assumed that one could control the powerful centrifugal force better at the hub of things. I was wrong. Contrary to all laws of physics, with due respect to Newton, Galileo, and Ringo Starr, more momentum is generated in the center of a square dance floor.

No time to explore theories then.

The music throbbed again, the caller's foot thumped the floor, and the dancers in our set began to ebb and flow, forward and back. A chill of inferiority went up and down my spine. I felt as out of place as a circuit riding clergyman in a bunny club.

The caller started his spiel with an air of sincerity that amazed me in view of what he seemed to be saying: "An alligator slept on gramp's rotten leftover ham."

Everyone proceeded to move off in ten directions at once. They seemed visibly annoyed at having to walk around or under me to reach their destinations. Through the ensuing verbal onslaught from the caller we struggled for the next three hours.

Next I was to be treated to the wild, exhilarating experience of doing a grand swing thru, ocean chain, circulate like a daisy chain, cross clover leaf, arky thar, explode the line, and thread the needle. If you've never done these figures, brother, come under the tent! You haven't lived!

If I'd had my way, I would have preferred sitting in a corner of the hall conjugating some elusive verbs or writing a doctoral thesis.

Finally, the dance ended with a generous portion of hash, served au gratin and fortissimo to much applause and merrymaking. The symmetry of it all, as viewed from my perch in a wagon wheel chandelier, was simply beautiful. I don't know who won. I was too dazed.

The dancers seemed compassionate. They told us to come back if we were ever in town again. I just didn't have the heart to tell them we lived only a few blocks down the street.

My feelings of inadequacy, square dance wise, could be dispelled, I know, by a comprehensive training course, but I'm just too overwhelmed by it all. Besides, I'm fresh out of courage, stamina, and liniment. ■

THIS MONTH'S WINNING ENTRY

by

ART MATTHEWS, Chicago, Illinois

WE have had many happy square dance experiences. It would be almost impossible to pick one incident over many others to write about—that is up until now.

I must go back to 1963 when a good friend, Gladys Fleckenstein, a teacher at Chicago's Southwest School for Retarded Children, asked me what I thought about a square dance program for the school's older students. "With parental help," I told her, "I think it would be a wonderful idea."

And so, within a short time, the most exclusive square dance club in Chicago was formed—the Southwest Squares—the happiest, noisiest, most enthusiastic group I have ever called for.

During the past two years four Chicago callers and I have shared the program: "Doc" Ben Adams, Velma Larson, Jerry Whitebread, and Jim Johnson. Each Tuesday evening that I spend with the Southwest Squares is a memorable occasion. My greatest thrill came a few months ago at the First Illinois State Convention, held at the Conrad Hilton Hotel in Chicago.

When the subject of demonstrations came up in the initial planning stages of the Convention, I impulsively suggested the Southwest Squares, contingent, of course, on school and parental approval. Both were given.

It was decided Jim Johnson and I would call for the demonstration. We both realized it would be foolish to rehearse, so we decided to just call as we do at our regular sessions and not

worry our kids with a practiced routine.

The site of our demonstration, the Hilton's Grand Ballroom, is an impressive sight, an elegantly draped, oval balconied ballroom, hung with glittering crystal chandeliers. When I saw the hundreds of dancer spectators lining the ballroom, a cold chill ran up my spine. I was scared for my kids.

Gladys and her husband Delmar were there, just as nervous as I was. They took me over to where the kids were waiting. They waved, clapped their hands, and called "Hi, Old Dad!" I said hello to each of them, hoping they wouldn't sense my nervousness. Then 9 p.m., and the demonstrations began. I scarcely saw them. Then our introduction came. I was like ice.

Someone handed me the mike, and now all I could see were the shy, slightly frightened smiles of our children. Gladys and Delmar brought the one set up close to me. I joined them, stretching the mike cord as far as I could.

I took a deep breath, forgot the elegant hall, the lump in my throat, and called, "All join hands, circle left . . ."

The shy, strained faces relaxed, the quick smiles returned, and on the promenade, the kids joined in the singing. When we finished, the children's spontaneous clapping was joined by every pair of hands in the ballroom. I knew then there would never be a greater moment of pride and humility for me. This was square dancing's finest hour. ■



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Edited by Willard Orlich

CHOREOGRAPHY

During this last month of 1965 we are trying to clean up this year's choreography ideas into some semblance of organized confusion. The following ideas have been tried at the AMERICAN SQUARES Workshop and for various reasons are not being pursued any further at this time. The explanation of each suggested idea is listed below.

COUPLES PEEL OFF

by Jim McQuade, Tonawanda, N.Y.

From two lines of four *facing* in the *same direction*, the dancers peel off as couples, i.e. lead couples cast off half way to form the *ends* of an eight people line while the trailing couples move in between them to cast off half way and form the *centers* of the eight people line. This eight hand line has all dancers facing the same direction.

EXAMPLE

by Jim McQuade, Tonawanda, N.Y.

Number one couple stand back to back

With your corners box the gnat

New heads cross trail thru

Around one to a line of four

Pass thru, ends trade, centers turn back

Pass thru, bend the line

Pass thru, wheel and deal

Center four turn back and star thru

Peel off as couples

Bend the giant line

Two ladies chain, then star them back to a left allemande . . .

Comment: Poor dancer reaction. Most of the country hasn't accepted or used an individual peel off to date. Also, any eight-in-line figure is space consuming for general use.

SWING THRU DIXIE STYLE

by George Jowdy, North Ridgeville, Ohio

From two couples facing, turn opposite half by the right, centers turn half by the left, ends turn half by the right, end in ocean wave.

Comment: Movement now done as swing thru once and a half. Swing thru dixie style was introduced earlier as a head-on single file like dixie style to a wave but going into a left swing thru.

SPIN THRU

by Mac Parker, Arlington, Va.

From couples facing or ocean wave, complete spin the top and without a pause swing half by the right with the one you meet and pull by.

Comment: Same as calling spin the top, turn thru. Without having to know what spin thru or turn thru means, it can be called spin the top, box the gnat, pull by.

CLOVERLOOP

by Julius King, Lexington, Mass.

From completed double pass thru set-up, execute a cloverleaf. The inside couples then separate and roll back in behind the other couple. Equals cloverleaf and substitute.

Comment: Flowing motion to idea, but why not call it directionally? Got lots of time for command in advance. Combination call.

WAVE THRU

by Jeanne Moody, Salinas, Calif.

Same as regular square thru (half, three-quarters, full), but don't pull by the last hand. Keep last hand and form an ocean wave.

EXAMPLE

by Jeanne Moody, Salinas, Calif.

One and three wave thru three-quarters

Right and left thru, half wave thru

Cross trail thru, U turn back

Pass thru to a left allemande . . .

Comment: We've worked so hard to teach the last hand pull by for a square thru. Let's not muddy the waters, especially for the poor beginners. Also, that last hand hold changes the next command. Your half wave thru leaves you with *left* hands joined. In order to cross trail thru (*right* shoulder pass thru rule), the dancers have to back away, shift over, and then go.

RIP THE LINE

by Don Pfister, San Diego, Calif.

From any line of four or ocean wave, ends will cross fold while centers turn back.

EXAMPLES

by Don Pfister, San Diego, Calif.

Head ladies chain, heads right and left thru

Do-sa-do to an ocean wave

Rip the line, quarter out

Left allemande . . .

Four ladies chain three-quarters

Heads lead right, circle to a line

Pass thru, rip the line

Star thru, right and left thru

Roll away, right and left grand . . .

Comment: Similar to curl thru (ends cross fold, centers trade). So how about ends cross fold, centers trade, and half sashay? This will use up the reaction time needed. Another addition to remember along with split the line, bend it, retreat it, divide it, twist it, and explode it.

ROLL THE HOOP

by Verne Callahan, Flint, Mich.

From a *finished* double pass thru position, on call to roll the hoop, dancers will cloverleaf and then pair off (zero movement). From a double pass thru position, on call to roll the hoop, dancers will pair off and then cloverleaf (zero movement).

Comment: Dancers complained of a lot of nothing plus the call meaning two different combinations depending upon starting position.

CALLERS' QUESTIONS

KENNETH MILLER, Crown Point, Ind.: "Thank you for the many fine articles in the Workshop section of *AMERICAN SQUARES*. They have started me thinking, and I have come up with an idea I call double and scoot. From lines of four facing, on call, the centers cross trail thru while the ends pass thru and everybody does a U turn back. From a squared position, the designated couples on call to double and scoot will face partners and pass thru while the static couples cross trail thru and everybody does a U turn back. Enclosed are some example figures . . ."

Ken, the figures worked fine, especially the one in combination with swap around. The two movements seem to compliment each other in that they are both stop-go type choreography. In general, the movement is very limited although sex identity is not needed.

I once received a note from an old pro of square dance choreography, Madeline Allen of Larkspur, Calif., which seems appropriate to this idea. Madeline observed that most popular and acceptable new square dance movements usually change the shape of the square rather than just making partner changes. It makes a lot of sense if you think about it awhile.

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BILL JOHNSTON, Skippack, Pa.:
"Regarding your introduction of slide thru (November 1965 AMERICAN SQUARES), I note the same name given to a movement last June by Whimpy Phillippee of Columbia, Mo. On command, the designated couples sashay across the center face to face without turning to take the place of the other designated couple as follows:

Promenade, one and three slide thru

Cross trail thru to a left allemande . . .

Also, from lines of four facing, two and four slide thru to form a two-faced line, and so on. I'm glad to see a star thru without hands, but I'm worried about the name."

Thanks, Bill. The idea came thru in July during my vacation so I've missed it until now. However, the movement as outlined above offers nothing new. In fact, the idea from lines of four is nothing more than zig and zag introduced a year ago.

As for the name slide thru, it will hold because it's a natural the way it's now being used. The other idea using the same name will be lost in the shuffle of time if it's not already lost.

Just start using star thru, slide thru, right and left thru combinations. You'll gain the gratitude of every dancer for the elimination of same-hand follow-up commands. We finally have a movement using no hands that cancels out hands without going through a do-sa-do.

RALPH NASON, Demarest, N.J.:
"About swap around . . . I have smoothed up the movement by having the man take the crossing over lady's left hand in his right and back around. Works real smooth."

It sure does, until you half sashay the couples. Then, instead of the man (right hand person) crossing over, he takes the opposite lady's left hand

and pulls her over to him real nice. Instead of being half sashayed with his opposite across the set facing in that direction, he's still at the *original* spot with the opposite in normal position. Try it some time.

FIGURES AND BREAKS

EXPLORING SLIDE THRU

by Willard Orlich, Cuyahoga Falls, Ohio
 Side ladies chain three-quarters round
 Head gents turn 'em and roll away
 Forward six and six fall back
 Slide thru, star thru
 Head couples cross trail thru to a left allemande . . .

Heads lead right, circle to a line
 Forward eight and back
 Centers box the gnat, right and left thru

Everybody box the gnat, slide thru
 Centers out, cast in three-quarters round

Wheel and deal when you come down
 Boys slide thru

Move single file left behind the girls
 Girls slide thru

Move single file right behind the boys
 Double pass thru

Boys turn back, slide thru, California twirl

Slide thru, square thru three-quarters
 Left allemande . . .

Head couples slide thru, spin the top
 When you do, slide thru

Right and left thru the opposite two
 Slide thru double

Spin the top and when you do

Box the gnat, cross trail thru to the corner

Left allemande . . .

SLIDE THRU FIGURES

by Gordon Blaum, Miami, Fla.

Promenade, heads wheel around
 Star thru, slide thru

Pass thru, go on to the next and star thru

Slide thru, cross trail thru

Left allemande . . .



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Four ladies chain across the square
Head couples go up and back
Square thru four hands round
Meet the outside two, slide thru
Forward eight and back like that
Center four box the gnat
Then slide thru, all eight pass thru
Left allemande . . .

Head couples half sashay
Circle up eight that way
Four men go forward and back
Then square thru four hands round
Face the ladies and slide thru, substitute
Bend the lines, slide thru, pass thru
Left allemande . . .

Head couples right and left thru
Same four roll away, half sashay
Circle up eight that way
Four ladies go forward and back
Then square thru four hands round
Face the men and slide thru
All eight circulate, girls trade, bend the line
Spin the top, right and left grand . . .

Heads go forward and back with you
Pass thru, go around one, four in line
Forward eight and back, pass thru, wheel and deal
Girls pass thru, slide thru with the outside two
Lines divide, centers out, bend the line
Pass thru, wheel and deal
Center four pass thru, slide thru with the outside two
Ends trade, star thru, dive in
Square thru three-quarters round
Left allemande . . .

MIXED HASH

by Lee Kopman, Wantagh, L.I., N.Y.
Two and four right and left thru
Same ladies chain
Heads lead right, circle to a line
Spin the top
All eight circulate two times
Men go one more to a right and left grand . . .

CLOVER AND ANYTHING FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Heads lead right, circle to a line
Star thru, pass thru
Clover and pass thru, cloverleaf
Centers left square thru three-quarters
Walk into a reversed right and left
grand . . .

Heads square thru full around
Pass thru, clover and cross trail
Go around the outside, meet a girl,
star thru
Substitute, pass thru, left alle-
mande . . .

Side ladies chain
Heads lead right, circle to a line
Pass thru, wheel and deal
Centers square thru four hands
Others California twirl, then clover-
leaf
Everybody California twirl
Clover and left square thru four
hands
Left allemande . . .

Two and four promenade half way
Heads swing star thru, circle half
way
Dive thru, double star thru
Swing thru to a right and left
grand . . .

CURLIQUE FIGURES

by Lee Kopman, Wantagh, L.I., N.Y.

Four ladies chain
Heads lead right, circle to a line
Star thru to a curlique
Ends fold, peel off
Wheel and deal, dive thru, pass thru
Swing thru, all eight circulate
Box the gnat, pull by
Arky allemande, partner right, arky
grand
When heads meet, turn back
Sides pull by to a left allemande . . .

Head ladies chain, heads star thru
Right and left thru, U turn back
Swing thru to a curlique
Right and left grand . . .



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Four ladies half sashay
 Allemande left, promenade a new girl
 right back home
 Two and four right and left thru
 Same ladies chain, then roll away
 Heads lead right, circle to a line
 Pass thru, wheel and deal, then substitute
 Double star thru to a curlique
 Split circulate two times
 Swing thru two times
 Right and left grand . . .

Four ladies chain
 Heads star thru, U turn back
 Swing thru to a curlique
 Acey ducey (or centers trade, ends circulate), right and left grand . . .

Four ladies chain
 Two and four right and left thru
 Heads star thru, right and left thru,
 U turn back
 Swing thru to a curlique
 Acey ducey to a right and left
 grand . . .

SLIDE THRU FIGURE

by Lee Kopman, Wantagh, L.I., N.Y.
 Heads half sashay
 Same four lead right, circle four
 Ladies break to lines of four
 Slide thru
 Those who can slide thru
 Others turn back and slide thru
 Wheel and deal, dive thru
 Right and left thru
 Slide thru, swing thru
 Slide thru, left allemande . . .

CLOVER AND STAR THRU

by Ray Stouffer, Cincinnati, Ohio
 Head ladies chain, heads double star
 thru
 Both turn right, go round two
 Line up four, go forward and back
 Pass thru, sides California twirl
 Four couples circulate, heads back-track
 Loop-the-loop, then substitute
 Everybody do a half sashay (two men
 and two ladies together)
 Men turn back to a left allemande . . .

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 Pass thru, clover and star thru
 Dixie daisy, centers in
 Cast off three-quarters round
 Pair off, then cloverleaf
 Centers square thru three-quarters
 Pass thru, clover and star thru
 Left allemande . . .

Head ladies chain across the ring
 Heads lead right, circle to a line
 Pass thru, heads California twirl
 Sides backtrack, pass thru
 Loop-the-loop, then substitute
 Girls do a right and left thru
 Then square thru three-quarters
 Men do a half sashay
 Left allemande . . .

Side ladies chain, heads half sashay
 Heads square thru two hands, eight
 chain two
 Swing thru one time
 All eight circulate to an arky grand
 Sides, when you meet, turn back
 Heads pull by, left allemande . . .

TWO RUNS, NO HITS

by Art Miller, Anaheim, Calif.

Boys run to the alamo and balance
 Swing by the left and balance
 Girls run, men star right straight
 across
 Left allemande . . .

RUN QUICKIES

by Pete Sansom, West Palm Beach, Fla.

All four couples go up and back, boys
 run

Girls turn back, cross trail to a
 Left allemande . . .

Four ladies chain three-quarters
 round

Join hands, circle left

Girls run, left allemande . . .

FORGET ALLEMANDE

by Chuck McDonald, Long Beach, Calif.

Heads star thru, frontier whirl
 Right and left thru the outside two
 Dive thru, square thru three hands
 Sides face, heads turn back
 Right and left grand . . .

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 Double pass thru, first couple left,
 next one right

Right and left thru the first in sight
 Cross trail thru, U turn back
 Right and left grand . . .

Side ladies chain, heads cross trail
 thru, go round one

Lines of four go forward and back
 Spin the top, right and left grand . . .

SWING THRU VARIATIONS

by Chuck McDonald, Long Beach, Calif.

Heads square thru four hands round
 Swing thru the two you've found
 Box the gnat, swing thru
 Now box the gnat, change hands, left
 allemande . . .

Heads swing star thru
 Right and left thru the outside two
 Dive thru, swap around
 Swing thru the outside pair

Box the gnat, swing thru there
 Box the gnat, right and left thru
 Dive thru, pass thru
 Left allemande . . .

DIXIE DAISY CRAZY

by Clyde Swinehart, Covina, Calif.

Two and four ladies chain
 One and three half sashay
 Star thru, circle four with the side
 two

Heads break to lines of four
 Up to the middle and back you reel
 Pass thru, wheel and deal

Do a dixie daisy
 Then cloverleaf all eight of you
 Into the middle with a dixie daisy

Then cloverleaf one more time
 Inside ladies chain across
 Turn that girl and substitute
 Two ladies chain in the middle
 Turn on around and substitute
 Double pass thru, first go left, next
 go right

Right and left thru with the pair in
 sight



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Dixie chain the other way back
 She goes left, he goes right
 Left allemande . . .

Head ladies chain, two and four California twirl

One and three star thru, pass thru
 Centers thru and close the gate
 Double pass thru, first couple left,
 next one right

Right and left thru, turn the girl
 Cross trail thru to a left allemande . . .

One and three ladies chain
 Same two roll away, half sashay
 Up to the middle and back away
 Star thru, circle four with the outside
 two

Gents break to lines of four
 Go forward eight and back you reel
 Pass thru, wheel and deal
 Dixie daisy in the middle you do
 Then cloverleaf, all eight of you
 Into the middle for a dixie daisy
 Then cloverleaf one more time

Come down the middle with a double
 pass thru

First two left, next two right
 Right and left thru with the pair in
 sight

Dixie chain the other way back
 She goes left, he goes right
 Left allemande . . .

ARKY CRISS CROSS

by Willard Orlich, Cuyahoga Falls, Ohio
 Head gents and corner girls forward
 and back

Star thru, criss cross thru the outside
 two

Around one, star by the right once
 around

Pick up your partner, star promenade
 Heads wheel around, half square thru
 Men square thru three-quarters round,
 girls turn alone

Men criss cross thru, but turn back
 Dixie chain on the double track
 Ladies go left, men go right
 Left allemande . . .

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Called by Johnny Schultz

OT 8206

RIVERSIDE HOEDOWN

and

MOUNTAIN DEW

SHAKE HANDS

by Willard Orlich, Cuyahoga Falls, Ohio
Head couples forward and back
Star by the right on the inside track
Back by the left, pass your corner,
pick up the next
Star promenade and don't get mixed
Men as a pair wheel around and star
thru
Double pass thru go two by two
First couple left, next one right
Star thru the couple in sight
Inside men turn alone and shake
hands
Pull by to a left allemande . . .

DOUG'S SPECIAL

by Doug Johnston, Resedo, Calif.
Two and four right and left thru,
same ladies chain
Number one lady only chain to the
right
Number one couple only lead right
Circle four to a line
Up to the middle and back, into the
middle and stand pat

Number three couple walk down that
line
Both turn right, dixie chain first two
in sight
Keep going single file behind the line
Two ladies chain, put 'em on your
right
Line of four rock up and back, bend
the line
All eight pass thru, bend the line
Star thru, outside two roll away, half
sashay
Center two U turn back, pass thru
Left allemande . . .

SPIN LEFT DIXIE

by Don Pfister, San Diego, Calif.
Head couples right and left thru
Put the girls in the lead
Dixie style to an ocean wave
Balance there, left spin the top with
the same one
Box the flea, look her in the eye
Left square thru four hands round
Here comes corner, left allemande . . .

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| GR 12047 | "Thru The White And Drifted Snow" | flip by Ron Schneider |
| GR 12059 | "Auld Lang Syne" | flip by Earl Johnston |

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| TOP 25112 | "WINTER WONDERLAND" | flip by Jim Cargill |
| TOP 25113 | "DOWNTOWN" | flip by Ken Anderson |

Favorites of the Christmas Season

- | | | |
|-----------|--------------------------|----------------------|
| TOP 25027 | "Shining Rudolph's Nose" | flip by Decko Deck |
| TOP 25090 | "Four Seasons Square" | flip by Paul Hartman |

FIGURE

by Gordon Nitsch, Rochester, N.Y.
Promenade, heads wheel around
Swap round, then California twirl
Pass thru, quarter in, swing your
partner
Face those two and pass thru
Quarter in, swing your partner
Face those two, swap around, Cali-
fornia twirl
Cross trail thru to a left allemande . . .

NEW IDEAS

CROSS DIXIE DAISY

by Vern Smith, Southfield, Mich.
From a double pass thru formation,
actives cross dixie daisy by making
a right hand star across to the oppo-
site position in the square, turn half
by the left in the usual way, then
star back across to end up behind the
person facing out as they would have
done in a normal dixie daisy.

EXAMPLE

by Vern Smith, Southfield, Mich.
Heads pass thru, around one, into
the middle
Cross dixie daisy on the double track
Star right, turn half, star right
Then cloverleaf and the center two
Cross dixie daisy on the double track
Star right, turn half, star right
Then cloverleaf and the center two
Square thru three-quarters round
Left allemande . . .

EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio
Heads lead right, circle to a line
Forward eight and back you reel
Pass thru, wheel and deal
Centers cross dixie daisy on the
double track
Star right, turn half, star right
Centers in, cast off three-quarters
round
Pass thru, wheel and deal
Centers cross dixie daisy on the
double track

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Star right, turn half, star right
Centers in, cast off three-quarters
round
Pass thru, wheel and deal
Centers cross dixie daisy on the
double track
Star right, turn half, star right
Centers in, cast off three-quarters
round
Left allemande . . .

Heads star thru, cross dixie daisy on
the double track
Star right, turn half, star right
Peel off, bend the line, pass thru
Wheel and deal, centers cross dixie
daisy on the double track
Star right, turn half, star right
Peel off, bend the line, pass thru
Wheel and deal, centers cross dixie
daisy on the double track
Star right, turn half, star right
Peel off, bend the line, pass thru
Wheel and deal, centers square thru
Three-quarters to a left allemande . . .

DIXIE DAISY TWO-THIRDS by Jack Lasry, Miami, Fla.

Directed to actives, same as regular
dixie daisy, but stopping at the end
of the second hand movement, i.e.,
right pull by, left turn half, step for-
ward to face oncoming dancer in the
center while the outsides are facing
out and back to back with actives.
Position at end of dixie daisy two-
thirds is for clover and anything
movement.

EXAMPLES

by Jack Lasry, Miami, Fla.

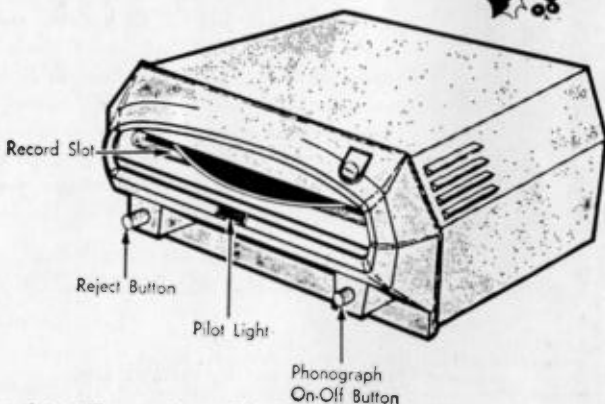
Heads lead right, circle to a line
Forward eight and back you reel
Pass thru, wheel and deal
Centers dixie daisy two-thirds
Centers square thru three-quarters
round
Centers in, cast off three-quarters
Star thru, first couple left, next couple
right
Bend the line, left allemande . . .

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EXAMPLES

by Willard Orlich, Cuyahoga Falls, Ohio
Heads star thru, right and left thru
Dixie daisy two-thirds

Centers do a do-sa-do full around
Star thru, cross trail around one
Into the middle, everybody turn back
Left allemande . . .

Head couples swing star thru
Circle four with the outside two
Heads break to a line, go forward and
back

Pass thru, wheel and deal
Centers dixie daisy two-thirds
Centers square thru three-quarters
Centers in, cast off three-quarters
Pass thru, wheel and deal
Centers dixie daisy two-thirds
Centers square thru three-quarters
Centers in, cast off three-quarters
Pass thru, wheel and deal
Centers dixie daisy two-thirds
Centers square thru three-quarters
Centers in, cast off three-quarters
Left allemande . . .

Head gents and corner girl dance to
the middle and back
Star thru, circle four, heads break to
a line
Pass thru, wheel and deal
Centers dixie daisy two-thirds
Clover and square thru, count four
hands
Insides arch, dive thru, dixie daisy
two thirds
Clover and square thru, count four
hands
Insides arch, dive thru, substitute
Left allemande . . .

AMERICAN SQUARES WORKSHOP features original material submitted by you. Choreography, Callers' Questions, Figures and Breaks, and New Ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, AMERICAN SQUARES, 514 Cherry Circle, Glenview, Ill. 60025.

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SINGING CALLS

CUTIE—Square L 124

Calls by Dick Enderle

Here, folks, is a wax to watch! It's both professional and refreshional. Dick's got a nice delivery. The usual wheel and deal stuff comes all wrapped up in a new package. The tune is a little like Five Foot Two.

SHORTNIN'—Wagon Wheel 202

Calls by Jerry Haag

Here's another cutie, running a close second, that ought to make a little dough for its originator. For an unlikely two-paced tune to come out so well is something just short of a miracle. Clever choreography and easy. Love that leaven!

THEN I'LL START BELIEVING IN YOU—

MacGregor 1079

Calls by Bill Ball

This is a happy little number that trips along gaily with no rocks in the path. It'll probably suit all dancers. Callers will have no trouble bubbling too. Just follow the bouncing Ball.

I'M NOT FOOLIN'—Hi Hat 324

Calls by Dick Weaver

This is neither a filling main course nor a dessert type of record. We'll call it a salad ballad. So turnip the volume and lettuce hear the beat! There's a tasty musical rendering, easy dance, and a no fooling pace.

ENGINE NO. 9—Wagon Wheel 203

Calls by Jerry Haag

Haag, as usual, is good. The music is not the Old Number 9 of earlier square dance fame. The rhythm, tempo, and figure seem to be made expressly for modern square dancers who will barely falter on double eight circulate.

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MEND YOUR BROKEN HEART—Old Timer 8205

Calls by Charlie Guy

We label this label very adequate. There's a novel harmonica treatment to set it apart. The routine has been done many times before, but the call sheet provides an alternate figure incorporating a bit of trading.

WILD AS A WILDCAT—MacGregor 1078

Calls by Chuck Raley

MacGregor lets loose a wildcat now and holds back its tiger. The sad eyed western melody wails like a hound dog in the moonlight, but the effect is widely popular right now. Music is fine. Men trade places and then they trade wildcats.

QUEEN OF TIMBUCTOO—Old Timer 8204

Calls by Johnny Schultz

This disc carries a little thread of Enjoy Yourself running through its grooves. Well played, well called, well paced, welcomed by all. In effect, it features a quadruple allemande.

LAZY RIVER—Kalox 1051

Calls by Lee Helsel

There is no doubt that this dance flows beautifully and the caller ripples with enthusiasm, but one opinion is that it's just so much water over the dam. You see, Lee, we really forsee no need for a re-release of Lazy River, but what the Helsell That's only one opinion.

MEXICO—Bogan 1188

Calls by Keith Thomsen

This one is expendable. It should be sent back across the border. It's not a sleeper. It's just one long siesta.

HANDS—Tahoe 507

Calls by Lloyd Springer

Likewise. Look, ma, who needs Hands?

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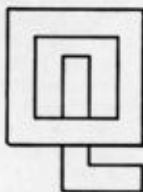
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ROUND DANCES**SWEETHEART TREE—Belco 215**

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Waltz with your honey under the Sweetheart Tree to this delightful melody. A two part routine using the same eight measure figure as a starter in both parts A and B. An unexpected L turn waltz plus the identical figure repeats in A and B make this a small memory tree. Otherwise, very enjoyable to dance. Intermediate.

WHEEL OF FORTUNE—Belco 215

Choreography by Bettye and Charlie Proctor

The wheel of fortune spins . . . music, dance, instructions . . . where it stops nobody knows. After a smooth yet whimsical part A, this two-step (without any conventional two-steps) seems to take a gambol without any definite pattern. Clarified instructions and a better orchestration of a nice tune would be more fortunate. Not for the novice.

TOP BRASS—Hi Hat 821

Choreography by David Box

A hot brass orchestration with a pseudo 34 measure Samba routine. With only one repeat, unusual timing, fast tempo, unlimited cut steps, this appears to be a little too much heat wave for the flirty 40's, nifty 50's, or serene 60's. Intermediate.

WALTZ YOU SAVED FOR ME—Hi Hat 821

Choreography by Penny and Ross Crispino

Sentimental, smooth, sophisticated, simple! A 32 measure routine with figure repeats. A different approach to waltz turns, vine and flare figures. Easy to remember. Easy-intermediate.

TENNESSEE SATURDAY NIGHT—Windsor 4708

Choreographers anonymous

Good two-step music. A 16 measure routine that could be easy if a conventional left foot lead were employed and if musical and choreog-

raphy sequences were synchronized. More apt to stay in anonymity than popularity.

DAY DREAMS—Windsor 4708

Choreography by Dolly and Ken Walker

Well played 32 measure waltz using figure repeats. A sashay vine innovation sparks a conventional, pleasant waltz routine. Easy-intermediate.

TONIGHT YOU BELONG TO ME—Windsor 4710

Choreography by Mary Kay and Steve Shepherd

A 32 measure two-step consisting of three parts to well played music. This routine changes its mind oftener than a lady shopper . . . from lock steps to cut backs! Vacillating!

DANCING ON MY HEART—Windsor 4710

Choreography by Sally Cochran and Eddie Palmquist

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• **FLORIDA** — Frontier Farms in Wildwood, Fla. presents its square dance weekend Dec. 10-12. Staffers will be Al "Tex" Brownlee, Bob Rust,

and Joyce and Carl Barnman.

• **ENGLAND**—The First Northern England Convention to be held Dec. 18-19 headlines Detroit's Dave Taylor as featured caller. Dave will be joined by England's Dave Clay and Chris Year at the Hayes Conference Center, near Ripley, Derbyshire.

• **OHIO**—Lois and Jim Coy join Phyl and Frank Lehnert for their Sixth Annual Snowball Round Dance Party Dec. 27. Festivities will be at the D-C Ranch in Toledo, Ohio.

• **NEBRASKA** — An official Night Owl dance will bring in the new year Dec. 31 when Bob Martens and the Checkerboard Squares host dancing in St. Gerald's School, Ralston, Nebr. No better way to welcome 1966 than square dancing with friends!

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MAIL

Thank you for featuring our article ("Leadership Plus") in your September 1965 Anniversary issue. We are very honored to have shared a second "anniversary party" with you. Best wishes and continued success to AMERICAN SQUARES and your untiring efforts in promoting the square and round dance movement.

Edna and Gene Arnfield
Skokie, Ill.

The only parts of AMERICAN SQUARES I enjoy reading these days are articles such as Johnny Schultz's ("What's Happening to All Our Square Dancers?") in the April 1965 issue. We've been off the circuit for two years now, no teaching, no festivals, and just a few calling engagements. . .

We recently let ourselves be lead into going to an up-to-date square dance. Ugh! They call that dancing? I hardly knew any of the figures. What a mess we made of things for the others.

The point of the little story is that leaders and magazines would do well to look at this activity. What's wrong when someone who has taught square dancing for 12 years, called for many clubs and festivals, and studied the activity intensively, lays off the circuit for two short years, and when he returns, cannot do a single dance for lack of knowledge of the so-called new basics? I do not know what the answer is for the square dance movement, but the answer for me is that square dancing in its present form just isn't for me. . .

Joe Bray
Falls Church, Va.

Address: Mail Editor, AMERICAN SQUARES, 514 Cherry Circle, Glenview, Illinois 60025.

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Between Tips

Are you proud to be a square dancer? Do you really sell square dancing to your friends and neighbors? Or do you hedge a little and rather hesitantly and apologetically explain to them that square dancing is not barn dancing?

For as long as I can remember everyone connected with the square dance movement has realized that our image is not favorable. But no one has done anything about it. As square dancers we are all concerned about the image of square dancing. What status does it have in relation to other recreational activities?

We believe that square dancing is the finest recreation there is. But we have failed to convey this belief to non-square dancers. Just stop and ask yourself, "What do non-square dancers know about square dancing?" The answer is that they either know little or nothing about it or have a complete misconception of what it is.

The National Square Dance Association can and will change that image. As Editor of AMERICAN SQUARES Magazine, I feel that the National Square Dance Association is absolutely necessary. Without it, square dancing will not continue to grow. We have a National Square Dance Association. Now let's all support it.

The goals and objectives of the NSDA are many. All of them are valuable and worthwhile. However, if the Association achieves nothing more than improving the image of square dancing so that we can really be proud to be square dancers, it will be successful.

AMERICAN SQUARES is promoting the National Square Dance Association because we believe in it. The NSDA will help square dancing. It will help everyone connected with the square dance movement.

Through the efforts of the National Association your square dance classes will be larger, your festival attendance greater. Square dancing will receive national recognition. The trend is in that direction. Perhaps you read the article about Mrs. Marjorie Merriweather Post in the November 5, 1965 edition of Life Magazine.

More and more people are finding that square dancing is fun. Of course this stimulus to square dancing will help not only square dancers, but will also help those firms and businesses that make up the growing square dance industry. It will help AMERICAN SQUARES, just as it will help all other square dance magazines—local, state, regional, and national ones. This is as it should be.

In return, it is time for those of us who earn our livings in the square dance industry to put something back into square dancing. This is why we are devoting many, many pages and much time and effort to the promotion of the National Square Dance Association. We believe in it.

* * * * *

The staff of AMERICAN SQUARES extends its warmest wishes for a Happy Holiday Season to all. Merry Christmas and a Happy New Year!

Arvid Olson

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